

DOCUMENT RESUME

ED 082 411

EC 052 628

TITLE Creative Writing: Guide Lines for Teachers, Upper Elementary Summer School.
 INSTITUTION Cleveland Public Schools, Ohio. Div. of Major Work Classes.
 PUB DATE 68
 NOTE 50p.
 EDRS PRICE MF-\$0.65 HC-\$3.29
 DESCRIPTORS Creative Ability; *Creative Expression; Elementary School Students; *Exceptional Child Education; *Gifted; *Teaching Guides; *Writing Skills
 IDENTIFIERS Cleveland

ABSTRACT

The guide offers suggestions and techniques for teaching creative writing to gifted upper elementary school students. Fifteen characteristics of the creative teacher introduce the subject. Approaches are offered for developing the creative writing tools: words, imagery, figures of speech, sound devices, and parts of speech. Story writing is said to require motivation which the teacher can ignite by providing new experiences for students and scanning current media and books for ideas. Categories offered for writing include descriptions, autobiography, letters, proverbs, diaries, characterizations, fables, or items of personal interest. Suggestions are made for writing a paragraph, a title, and a story; and for beginning a story, measuring conversation, and evaluating a story. A definition of poetry introduces ways to achieve a creative climate for composing poetry; following are a list of topics, unusual forms such as Japanese Haiku, tanka, and the limerick; and procedures for evaluating poems. The guide demonstrates fundamentals of poetry writing with examples of verse forms, meter, the foot line (up to octameter), and stanza forms. Six P's of creative writing (perceive, ponder, plan, produce, polish, proofread), a sample poem, and a list of recordings to set a mood for writing conclude the guide. (Included are a bibliography of approximately 100 books and sources of available commercial aids). (MC)

ED 082411

Creative Writing

UPPER ELEMENTARY SUMMER SCHOOL

MAJOR WORK AND ENRICHMENT CLASSES

CLEVELAND PUBLIC SCHOOLS

CLEVELAND, OHIO

EC 052 628

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U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
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CREATIVE WRITING

GUIDE LINES FOR TEACHERS

UPPER ELEMENTARY SUMMER SCHOOL

DIVISION OF MAJOR WORK CLASSES
CLEVELAND PUBLIC SCHOOLS
CLEVELAND, OHIO
1968

Cleveland Public Schools

Guide Lines for Teachers---Upper Elementary Summer School

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1968

FOREWORD

Creativity is the key word in the education of the child today. What is creativity? What is its power? What is its significance?

Creativity is the ability to see, to feel, to hear, to touch, to taste, to smell, to experience, to produce a thought or idea never before considered, realized or developed by the child or the adult.

The power of creativity is apparent in the music of the musician, the art of the artist, the acting of the actor, the humor of the comic and the written word of the writer. It is apparent among all races, creeds, religions; among the poor and the rich; among the not-so-gifted and the gifted.

Creativity is significant for its therapeutic and developmental value today; significant for its practical and survival value tomorrow.

To create the freedom in the classroom so that the child will feel able to investigate concepts, discover relationships, explore possibilities, elaborate and analyze ideas demands an understanding teacher -- one who respects and values the ideas expressed by the student, thus giving him an opportunity to play with ideas. As a result dormant abilities are released. Respect by the teacher instills self-confidence in the pupil, helping him to become more vital and fully functioning.

In recognition of these values, a committee of teachers has prepared this guide to implement the philosophy of creativity through various techniques in a program for creative writing for upper elementary children. It is hoped that the suggestions and techniques will be of value to you in turning on the creative light in your classroom.

ACKNOWLEDGMENTS

Special credit is due the following educators who prepared these curriculum guide lines for teaching creative writing skills:

Mrs. Marguerite Arndt - Major Work Class Teacher
Benjamin Franklin School

Miss M. Jane McGavisk - Major Work Class Teacher
Benjamin Franklin School

Miss Gloria Micatrotto - Enrichment Class Teacher
McKinley School

Miss Frieda Tucker - Chairman
Special Major Work Class Teacher
Henry W. Longfellow School

Appreciation is also expressed to Mrs. Ruby Delamater who prepared the master copy for this publication.

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CREATIVE WRITING

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CREATIVE WRITING

The purpose of this guide is to offer to the teacher another avenue for broadening the horizon of the gifted pupil by stimulating the development of independent and divergent thinking which will encourage and release creative oral and written expression.

YOU -- the Teacher -- are the catalyst!

THE CREATIVE TEACHER

C-----Creates a climate for creativity

R-----Respects all of the student's ideas

E-----Excites pupil to communicate

A-----Accepts all child's questions

T-----Treats all efforts as worthwhile

I-----Involves self and is sensitive to child's needs

V-----Vitalizes child's importance

E-----Explores new avenues with child

T-----Throws away the red pencil

E-----Encourages flexibility

A-----Actively stirs imaginations

C-----Captivates child with challenges

H-----Helps develop fluency

E-----Evaluates efforts and elicits confidence

R-----Relishes, reflects, relaxes and rejoices with
the child

SECTION ONE

TOOLS

FOR

CREATIVE

WRITING

TOOLS FOR CREATIVE WRITING

I. WORDS

WORDS ARE OUR WORLDS, BUT WE SEE THEM AS DEAD SYMBOLS,
NOT CREATURES OF BREATH AND BLOOD, AND THUS KEEP THEM
FOREVER FLATTENED ON A PAGE WHEN THEY WERE MEANT
TO RISE UP WITH WINGS.

Mauree Applegate

Suggested Activities

1. Study etymology - add spice to words.
2. Make nonsense words.
3. Tarry in the dictionary.
4. Use Roget's Thesaurus.
5. Use synonyms and antonyms.

Some synonyms for said are:

added	lamented
admitted	laughed
answered	mimicked
asked	mumbled
asserted	murmured
bellowed	muttered
boasted	pronounced
boomed	protested
called	reiterated
claimed	remarked
commanded	replied
complained	reported
compromised	roared
corrected	sang
cried	screamed
declared	screeched
demanded	shreiked
denied	shouted
exclaimed	sighed
exploded	snarled
flattered	sneered
hinted	sputtered
hollered	stammered
informed	stated
inquired	summarized
insisted	testified
interrupted	thundered
introduced	told
jeered	warned
jested	whimpered
joked	whispered
judged	whistled

6. Play with homonyms.

Play the game, "Teakettle."

Directions

Child is sent out of the room.

Class selects a homonym.

Child re-enters.

Child calls upon classmate.

Clue is given by classmate in the form of a sentence which uses the homonym correctly but does not say it -- the word teakettle being substituted for the word.

Example:

Homonym: see - sea

Sentence: I teakettle (see) the beautiful teakettle (sea) from my hotel window.

7. Build words - prefixes, suffixes.
8. Dramatize words.
9. Draw pictures of words.
10. List the many meanings of a word.

II. IMAGERY

Imagery is the weaving of words and expressions to arouse a response and stimulate one or more of the reader's senses -- sight, sound, touch, smell and taste.

Imagery can communicate experiences and emotions and suggest ideas to stir, to excite and to awaken the imagination.

Building imagery can be done through conscious observation and awareness which can be achieved through illustrations and actual situations. It is a quick summary, a flash of light or sound or feeling. Two senses may incorporate. For example, "a flash of sound."

- A. Sight -- Color (intensities of)
 - Shape
 - Size
 - Texture
 - Lightness
 - Darkness
 - Happiness
 - Sadness
 - Fatigue
 - Motions (run, walk, skip)
 - Beauty
 - Ugliness
- B. Smell -- Pleasant
 - Unpleasant
 - Indoor smells
 - Outdoor smells
 - Seasonal smells
 - Inviting
 - Earthy
 - Acrid
- C. Taste -- Cold
 - Hot
 - Sticky
 - Sweet
 - Sour
 - Bitter
 - Salty
- D. Touch -- Fondle
 - Caress
 - Pinch
 - Pat
 - Poke
 - Jab
 - Rub
 - Hard
 - Soft

- E. Sound -- Loudness
Softness
Clarity
Whining
Whimpering
Barking
Ripping
Tearing
Harshness
Cutting
Jazz
Blues
Rock and roll
Screech
- F. Outdoors -- Traffic
Rustle of leaves
Animal sounds
People talking
Wind
Rain
Hail
Thunder
- G. Indoors -- Water running
Television
Squeaky floors
Doors
Clocks ticking

Suggested Activities

1. Take walks in the building.
2. Take outdoor walks.
3. Use records.
4. Use illustrations from books and magazines.
5. Read and discuss stories and poems to find examples and concise words indicating one or more of the senses.
6. Have a sense party.

Example: A taste party is one in which a variety of food is tasted to distinguish the tastes.

III. FIGURES OF SPEECH

A. Simile

A simile expresses a fanciful likeness between two unlike objects.

A simile is introduced with the words like or as but can have substitutes such as as if, as when or similar to.

Examples: She is as graceful as a cat.
He is as fast as greased lightning.
It is as scarce as hen's teeth.
A rumor spreads like wild fire.
He looks like a soggy dishrag.

B. Metaphor

A simile asserts tamely that one thing is like another. A metaphor makes the assertion that one is the other.

Metaphors make a comparison between two things; it says one thing, but means another.

Examples: She has a heart of gold.
His fist was a knotty hammer.
He is knee high to a grasshopper.
He is a dead duck.
He is a wolf in a sheep's clothing.

C. Personification

Personification is to endow an inanimate object, an animal, a force of nature or an idea with characteristics of a human being.

Examples: Duty whispers.
The old moon laughed and sang a song.
The teakettle whistled to draw her attention.
The old house complained with a groan.
My heart sang.

D. Hyperbole

A hyperbole is an over exaggeration intended not for deception but for some rhetorical effect.

A hyperbole is not taken literally.

Examples: Father would yell his head off.
It is raining cats and dogs.
He fired the shot heard round the world.
It happens a million times a day.
There were rivers of blood.

E. Apostrophe

Apostrophe is the addressing of someone or something usually not present, as though it were present.

Examples: "Break, break, break on thy cold gray stones, O sea!"
"O wild West Wind!"
"O death, where is thy sting!"
"Come, gentle Spring!"
"Roll on, thou deep and dark blue ocean, roll!"

Suggested Activities

1. Have the children find the figures of speech in books or magazines. Discuss.
2. Have the children originate figures of speech.
3. Have the children illustrate them and culminate with a bulletin board display.

IV. SOUND DEVICES

A. Onomatopoeia

An onomatopoeia is an effect achieved when words suggest the sound indicated in their meanings.

Onomatopoeia implies a sense of sound and is important in creating imagery, setting a mood, or conveying information.

Examples: WORDS: cackle, hiss, hoot, whispers, tap, thud, shriek, clatter, bang, buzz, babble, croak, cuckoo

PHRASES: slimy things did crawl with legs
bees hum drowsily
doves make a soft, mournful sound
(animal sounds are popular)

B. Alliteration

The repetition of the same initial sound in two or more nearby words or stressed syllables is an alliteration. This can be at the beginning or within successive words.

Examples: Faint fragrances filled the fountain.
Booth led boldly with his big bass drum.
How much dew could a dewdrop drop?
The murmuring of innumerable bees.
Tutor two tooters to toot.

V. PARTS OF SPEECHTHE PARTS OF SPEECH

"NOUNS are just the names of things

As rice, and birds, and snow, and rings.

The ARTICLES are the, a, an;

They point out nouns: the boy, a man.

PRONOUNS take the place of nouns,

As she for woman, they for clowns.

ADJECTIVES describe the nouns,

As quacking ducks, and pretty gowns.

The VERB some action names, like stirs;

Or stale, like is, or was, or were.

Something is done: the ADVERBS then

Tell how and why and where and when.

A PREPOSITION precedes a noun:

By, at, from, to, or, in the town.

And, or, and but join words and clauses,

CONJUNCTIONS - used instead of pauses.

Strong-feeling words are Ouch! and Oh!

They're INTERJECTIONS: Ah! Bah! Lo!"

Suggested Activities

1. Identify parts of speech.

Use sentences from books.
Use original sentences.

2. Keep lists of action words -- verbs.

Dramatize action words.
Draw examples of action words.
List verbs connected with hobbies.

3. Make list of phrases for nouns.

"lumbering pachyderm" for "elephant"

4. Use prepositional phrases.

Try describing a part of a day in prepositional phrases:

In the morning
Out of bed
On the floor
To the bathroom
Beneath the shower
With the soap
In the water
Toward the bedroom
To the kitchen
On the chair
At the table
To the food
Into the mouth

5. Discuss area words.

These are words related to social studies, science, history, reading and arithmetic.

6. Study advertisements.

Find what parts of speech are used to attract the reader, such as nouns, verbs, and adjective phrases.

7. Note the use of the same word in many ways.

Example: noun, verb, adverb, preposition.

SECTION TWO

STORY

WRITING

I. SUGGESTIONS FOR MOTIVATION

A. Experiences of Children

1. Walking to observe, to listen -- in the school building, on the school grounds, around the neighborhood
2. Attending concerts, visiting points of interest
3. Participating in civic activities
4. Visiting with civic leaders or other guests
5. Meeting community workers
6. Participating in athletic events--actively or as a spectator
7. Sharing family experiences or episodes
8. Sharing souvenirs
9. Making tape recordings
10. Listening to stories

B. Current Media

1. Newspaper articles
2. Magazine articles
3. Radio programs
4. Television programs
5. Recordings
 - a. Music
 - b. Poetry
 - c. Stories
 - d. Historical events
6. Movies
7. Cartoons
8. Pictures - reproductions of art treasures or photographs

C. Books

1. Literature
2. Award winners
 - a. Newbery
 - b. Caldecott
 - c. Others
3. Short stories
4. Specific areas for research
 - a. Science
 - b. History
 - c. Geography
 - d. Biography

II. SUGGESTED CATEGORIES

A. Descriptions

1. Moods

Glad
Sad
Appreciative
Angry
Courageous
Happy
Shy

2. Other Suggested Ideas

Appreciation of work of art, picture or music - reaction to it
My favorite place
My pet peeves
My first day at camp
A dangerous situation
Greatest human quality - courage
My loneliest moment
My first night away from home
Trapped at the library
The friendly graveyard
City streets in the morning
The city after dark or at night
Locked out
An empty football stadium
An empty gymnasium
My favorite sport
My mother's hands
My father's hands

B. Autobiography

Suggested Ideas - It is wise to have specific episodes or time periods

My earliest memory
My first friend
My new dress
My first trip
I was so embarrassed
I was all mixed-up
My happiest day
When I was sick
My first bicycle
Shopping alone

This is my life or
Birth
Pre-school days
School years
Ambitions

This is my life
Dedication
Introduction
Early years
School days
Hobbies
Vacations or trips
Tomorrow

C. Personification

Suggested Ideas - To endow inanimate objects, animals,
ideas with human qualities

If I were an animal - dog, fly, ant, horse

If I were a swing - chair, street

D. Letters

1. Type of Letters - Have a purpose for the letter.

- a. Friendly
- b. Invitation
- c. Thank you
- d. Job application
- e. Historical

2. Suggested Ideas

- a. Address a letter to "Dear Abby."
Write reply "Dear Abby" would give.

- b. Famous people state their problems:

Daniel Boone's family is tired of traveling.

Abe Lincoln grows too tall.

My nose is too big. (Cyrano de Bergerac).

My ears are too big.

My voice is too high.

Edgar Allen Poe complains of not being accepted.

Romeo complains about Juliet's family.

I'm for Woman Suffrage. (Harriet Beecher Stowe).

I've a speech problem. (Demosthenes).

"I'm too short." (Napoleon).

- c. Address letters to the editor of the paper.
Write other people's replies or editor's reply.
- d. Reply to mother of famous person telling what became
of her child.

E. Situations

1. Probable

What would you do if:

you saw two people fighting?
your brother was punished for what you did wrong?
you met a man from Mars?
you had your dream house?
you had your dream car?
you were master of one skill or one talent?

you were handicapped blind, lame, deaf?
 you could change your identity for twenty-four hours?
 you could visit another planet?

If you made a movie from a book, what would it be?

Where would you like to go if you could go anywhere
 and had a ticket?

2. Improbable

What would you do if:

there were no "maybe" in the English language?
 you could spend a day in the year 2068 and return?
 you could live your life over?
 you were a football shoe on a famous player or
 you were a glove of a ball player?
 you were a saddle for a rodeo bronc?
 you were a bullet in a rifle?
 you could be any age? Which would it be?
 you had been blind from birth and given sight
 for three days?
 you could ban from earth one person or one quality -
 a disc jockey, jealousy?
 you were trapped in an historical situation?
 you were a king or a queen?
 you were a Ruler and had a decision to make:
 Dictator or President?
 you were a magic button? You were the one to
 press the button?
 there were no day?
 there were no night?

F. Proverbs

1. Definition

A proverb is a short saying in common use that
 strikingly expresses some obvious truth or
 familiar experience.

2. Suggested Ideas

Feast today and fast tomorrow.
 He is penny wise and pound foolish.
 Soft words don't scratch the tongue.
 A bird in the hand is worth two in the bush.
 Actions speak louder than words.
 Home is where you hang your hat.
 A man full of words instead of deeds is like a
 garden full of weeds.
 Don't count your chickens before they're hatched.
 United we stand, divided we fall.
 Don't buy a pig in a poke.

G. Diaries

Suggested Ideas - Record reaction of writer to the events

Going West with Lewis and Clark (or other explorers)
 Traveling down the Mississippi River
 On the Mayflower
 In a space capsule
 Visiting another country or continent
 Ocean trip
 Around the world by air
 Hitchhiking
 Bicycle trip
 Trailer trip
 My garden
 Circus performer or technician
 Inventor
 Door
 Street
 Personal journal

H. Characterizations

1. Conversation - To have characters come alive, use conversation.

What others say about him!
 What he does!
 What he says!

2. Types of Characters

Comic, funny
 Happy
 Timid
 Kind
 Most unforgettable
 Contented
 Realistic
 Mean
 Frightened or frightening
 Most admired
 Rugged (pioneers)
 Tragic
 Melancholy
 Persevering (overcoming handicaps)
 Mythological
 Famous
 Beautiful
 Ugly

3. Suggested Ideas

Person I'd like to be for twenty-four hours
 My other father, mother, sister
 My new friend
 My family

Person I admire most
 Zeus in the world today
 The woman I could be
 The girl I'm waiting for
 The boy I'm waiting for
 My favorite story book character

I. Fables

1. Definition

Fables are stories told, through the ages, illustrating human qualities using animals as the characters.

2. Suggested Ideas

"If you want a job well done, then do it yourself."

"One good turn deserves another."

J. Fairy Tales

Once upon a time stories are fun to write.
 Children enjoy writing these.

K. Surprise Endings

Read part of a story to the class, have them write the ending.

L. Cartoon Chuckles

1. Have the children cut cartoons from newspapers or magazines and insert their own line.
2. Have children originate own cartoons and captions.

M. Contrasts and Similarities

Suggested Ideas - May be serious or humorous

A person and a car
 A trapeze artist and a bird
 A tree and a boy
 A coming event from the point of view of an optimist and a pessimist

N. Personal Interest

1. Retell news events from current material or from books. Have the writer involved in the story.

2. Suggested Ideas

I was there:

as an observer.
as an active participant.
interviewing someone at scene or event.
being interviewed at scene.

The changes I saw:

returning after an absence.
seeing a rerun.

The story before the news.
The story after the news.

III. SUGGESTED TECHNIQUES

A. Paragraph

1. A paragraph is a group of sentences related to one thought.

2. The topic sentence states the main thought.

Is lively

Arouses interest

Attracts attention

Sets a mood

Sets a scene

Limits topic to what can be said in one paragraph

Is usually first sentence in the paragraph

3. Building paragraphs

Use detail.

Use examples.

Expand definition.

Compare ideas.

Arrange details to form smooth, logical paragraph.

4. Concluding sentence

Completes main thought.

Summarizes.

Is something to remember.

5. It is helpful to outline the paragraph.

B. Title

1. Does it click?

2. Is it catchy?

3. Does it arouse interest?

4. Does it hint or suggest what is to come?

C. Writing a Story

1. Parts of a story

a. Characters - not too many - colorful personalities

b. Actions - series of events

What led to action? (Cause)

What happened? (Events)

What is result of action? (Result)

c. Descriptions to set mood or setting

2. Outline of the story

a. Setting:

Time
Place

b. Characters

c. Series of events

d. Conclusion

D. Story Beginnings

1. Middle of action - then, go back to beginning
2. Conversation - to set stage for action
3. Reversal technique - tell end of story, then go back to the beginning - "flashback"
4. Characterization of chief character or other characters
5. Mood of story by description
6. Question - with one or two characters speaking
7. Once upon a time as in a fairy tale
8. Chronological order

E. Measuring Conversation

1. Does the conversation sound real?
2. Is it compressed enough to be dramatic?
3. Are only the important things said?
4. Does the writing have an original twist?
5. Are the words appropriate to the occasion?
6. Are specific words used instead of general words?
Is "said" overworked? Are other words used too often?

F. Is My Story Ready?

1. Let it cool. Set it aside for a class period or a day.
2. Read it. Does it say what you want it to say?
3. Read it. Are your characters realistic?
4. Reread to check for:

- a. Sentence sense
 - b. Complete paragraphs
 - c. Explicit words
 - d. Misspelled words
 - e. Punctuation power
5. Does the title click?
 6. Copy in correct handwriting.

IV. EVALUATION

- A. Read child's effort carefully.
- B. Consider the original thought, the content, the style.
- C. Pose questions to stimulate child's thinking to create.
- D. Overlook grammar, spelling, punctuation, errors to gain fluency.
- E. Each effort is a satisfactory one. Some efforts may be evaluated GOOD, some EXCELLENT.
- F. Create a climate that will enable every child to succeed.
- G. Display the effort. Share if child so agrees. Have child correct errors of mechanics before displaying.
- H. When necessary, spend time on mechanics in a period other than the creative writing time.
- I. Should the child wish to present his written work in dramatic form - why not?

SECTION THREE

P

O

E

T

R

Y

POETRY

What is poetry?

Poetry is a patterned form of written or oral expression of ideas in imaginative, concentrated, and rhythmical terms. It may contain rhyme or definite meter. Does it sing?

Do you get the message?

Allow children the freedom to write their poetry in the form they wish. You may find that sometimes their prose is truly poetry and can be rearranged.

I. SUGGESTIONS FOR CREATIVE CLIMATE

A. Read to class.

Poetry, until read aloud is never true poetry - 'tis said.

B. Discuss and exchange ideas, feelings about the poems.

C. Compose a poem with the class.

1. Informal responses.
2. Write on chalkboard for all to see and help compose.

D. Let each child try an individual poem.

1. Use same theme.
2. Use related theme.
3. Use personal choice.

E. Have rhyming sessions - rhyme words.

F. Have synonym and antonym sessions.

1. Describe a feeling.
2. Discuss an emotion
3. Use imagery.

G. Enjoy figure of speech sessions.

1. Find them in what others have written.
2. Create original ones.

Poetry

II. SUGGESTED TOPICS

A. Animals

1. Actions
2. Conversations
3. Peculiarities - wings on wingless animals

B. Pets

1. Wanted
2. Lost
3. To be sold
4. Descriptions
5. Characterizations

C. Sensory images

D. Nursery rhymes

E. Culmination of units in science, social studies

F. Book reports

G. Heroes

H. Nature

I. National parks

J. Trips

K. Camping

L. Fishing

M. Thoughts while listening to music

N. Rhythm of various kinds of machinery

O. Sports

P. Safety measures

1. Fire prevention
2. Clean-up
3. Bicycle aids or rules

III. UNUSUAL FORMS

A. Japanese Poetry

1. Haiku

- a. Originated over 300 years ago in Japan
- b. Is part of Tanka form - a five line poem
written by two persons - one wrote three
lines, other wrote two lines
- c. Has definite form of three lines of 5, 7, 5
syllables respectively or seventeen
syllables altogether
- d. Represents picture of nature with implied
identity of two seemingly different things
- e. Greatest Haiku writers

1. Basho (1644-1694)

"On the endless rain
Is it turning sunward still
Trusting hollyhock"

2. Buson (1715-1783)

"On one riverbank
Sunbeams slanting down beat on
The other raindrops"

3. Issa (1763-1827)

"Chanting at the Altar
of the inner sanctuary
a cricket priest chirps"

4. Shiki (1866-1902)

"Must you come to vex
My sick eye that still can move
Bed criss-crossing fly?"

2. Tanka

- a. Form five lines of 5, 7, 5, 7, 7, syllables
in each line respectively.
- b. Example: "The sparkling snow is
Like a bed of diamonds on
The brown dusty earth,
Lacing the world in a dress
Of serenity and youth."

G. Hurley

3. Cinquain

- a. Originated by Adelaide Crapsey, American poet (1878-1914)
- b. Japanese form of five lines with 2, 4, 6, 8, 2, syllables in each line respectively
- c. Examples: "There was
A trotting horse
That had a clip-clop beat
That lingers like a song upon
My mind."

K. Voigt

"Time stop!
Why hurry so?
Can't you give back one day
Of joy I lost along the way
Then go?"

C. Baker

B. The LIMERICK

- 1. Is special stanza form of five lines.
 - a. Nonsense rhyme
 - b. First, second, and fifth lines rhyme
 - c. Third and fourth lines rhyme
- 2. Originated by Thomas Fleet in 1789.
 - a. Published SONGS FOR THE NURSERY or MOTHER GOOSE MELODIES FOR CHILDREN
 - b. Set pattern for today's limericks
 - c. Three patterns
 - (1.) First and last lines are nonsense.
 - (2.) First and last lines are geographic.
 - (3.) First and last lines are unmatched.
- 3. Achieved fame after publication of A BOOK OF NONSENSE by Edward Lear in 1846.
- 4. Example: "There was an Old Man in a boat
Who said, "I'm afloat! I'm afloat!"
When they said, "No you ain't."
He was ready to faint,
That unhappy Old Man in a boat."

Edward Lear

- 5. Have children enjoy writing them.

IV. EVALUATION

- A. Consider the child. Genuine effort deserves praise.
- B. Did he get the message or feeling across?
- C. Is the child's vocabulary adequate? Can specific words help?
- D. Can punctuation make reading easier?
- E. Should lines be rearranged, shortened, lengthened, omitted?
- F. Can title be improved?
- G. Read it with appreciation for child's effort.
- H. Have child copy poem with corrections. DO NOT GRADE!
- I. Display, if desired and child agrees.

If the child is ready or wants the exact technique of some poetic form, guide him along these lines if you think it feasible.

V. SOME FUNDAMENTALS OF POETRY WRITING

A. Verse Forms

1. Rhymed verse - usually contains regular meter and rhyme
2. Blank verse - iambic pentameter with no end rhyme
3. Free verse - no regular meter or rhyme

B. Meter

1. Outline of poetry consists of a unit of meter called a foot.
2. Number of meters determines the name of the line.
3. Meter is the pattern of the stressed (/) and the unstressed (v) syllables in a line of poetry. The stressed syllable (/) is called the accented or long syllable with the unstressed (v) called the unaccented or short syllable.
4. Types of metrical feet commonly found
 - a. Iamb - iambic foot - be lów
 - b. Trochee - trochaic foot - dóu bĕ
 - c. Anapest - anapestic foot - ĩn tĕr twíne
 - d. Dactyl - dactylic foot - háp pĭ nĕss
 - e. Spondee - spondaic foot - usually compound words - accent each syllable as child hóod

C. Naming the Line

1. Monometer - 1 foot line (be lów)
2. Dimeter - 2 foot line (wórkĕrs eárn ĩt)
3. Trimeter - 3 foot line - (tĕ dŕéams|tĕt bŷ|me sŵeep)
4. Tetrameter - 4 foot line (tĕ hĭlls|tĕ méad|ows and|tĕ lăkes)
5. Pentameter - 5 foot line (tŏ err|is hú măn tŏ fŏr gíve dĭ víne)
6. Hexameter - 6 foot line
7. Heptameter - 7 foot line - "Casey at the Bat" is written in Heptameter.
8. Octameter - 8 foot line "The Raven" by Edgar Allan Poe is an example of it.

D. Stanza Forms

1. Recognized by the number of lines it contains
2. Distinguished by number of feet or rhyme scheme
 - a. Couplet - 2 lines
 - b. Triplet - 3 lines
 - c. Quatrain - 4 lines
 - d. Quintet - 5 lines
 - e. Sextet - 6 lines
 - f. Septet - 7 lines
 - g. Octane - 8 lines
 - h. Lines of 9, 10, 11 are called by their respective numbers.

E. Special Forms - named after some poets

1. Heroic Couplet - Each line is iambic pentameter used to tell heroic, epic poetry in English.
2. Sonnet-Spencerian sonnet
3. Shakespearian sonnet or English sonnet

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The 6 P's of Creative Writing:

1. Perceive -- become aware of the immediate world through refinement of the five senses.
2. Ponder -- mull over ideas.
3. Plan -- consider point to begin, logical sequence of events or ideas, and closing note.
4. Produce -- get the ideas on paper.
5. Polish -- motivation comes when writing in some permanent form (bulletin board, literary booklet).
6. Proofread -- look for only one kind of error at a time.

WRITING TIME

We hope you'll find this little guide
Most helpful o'er the hills to ride

Whichever road you wish to take
Feel free to make the needed break

Inside up or upside down
Any way to "Writing Town"

Advice to ease you on your way
Have "brain storming" sessions to

Brighten

The

Day!

Then off to wander - read - explore
For minds to gather thoughts - galore!

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Random order of recordings to be
used for creative writing and
the setting of moods, includes
both programmed music and symphonies.

"The Seasons" - Antonio Vivaldi

Spring

Summer

Autumn

Winter

"Suite No. 2 in B Minor" - Bach

"Badinerie"

"Gigue"

"Air"

"Waltzes" from "Die Fledermaus" - Strauss

"The Little Train of the Caipira" - Villa Lobos

"Pictures at an Exhibition" - Moussorgsky

"Ballet of the Unhatched Chicks"

"The Old Castle"

Overture, "Roman Carnival"-Berlioz

"Carnival of the Animals" - Saint - Saens

"Clair de Lune" - Debussy

"Clouds" - Griffes

"The White Peacock" - Griffes

"L'Arlesienne" Suite No. 2 - Bizet

Farandole

"Peer Gynt" Suite - Grieg

"Rodeo" - Aaron Copland

"Russian Easter Overture, Op. 36" - Rimsky-Korsakov

"Sarabande" - Corelli

"Nocturne in E Flat Major" - Chopin

"Symphony No. 5 2nd Movement" - Schubert
(Andante Con Moto)

"Swan Lake" - Tchaikovsky

"Sleeping Beauty Waltz"

"Dance of the Little Swans"

"3rd Movement from Symphony No. 41" - Mozart

"Love for Three Oranges" - Prokofiev (March)

Use available albums in schools to aid the children with their creative writing.

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